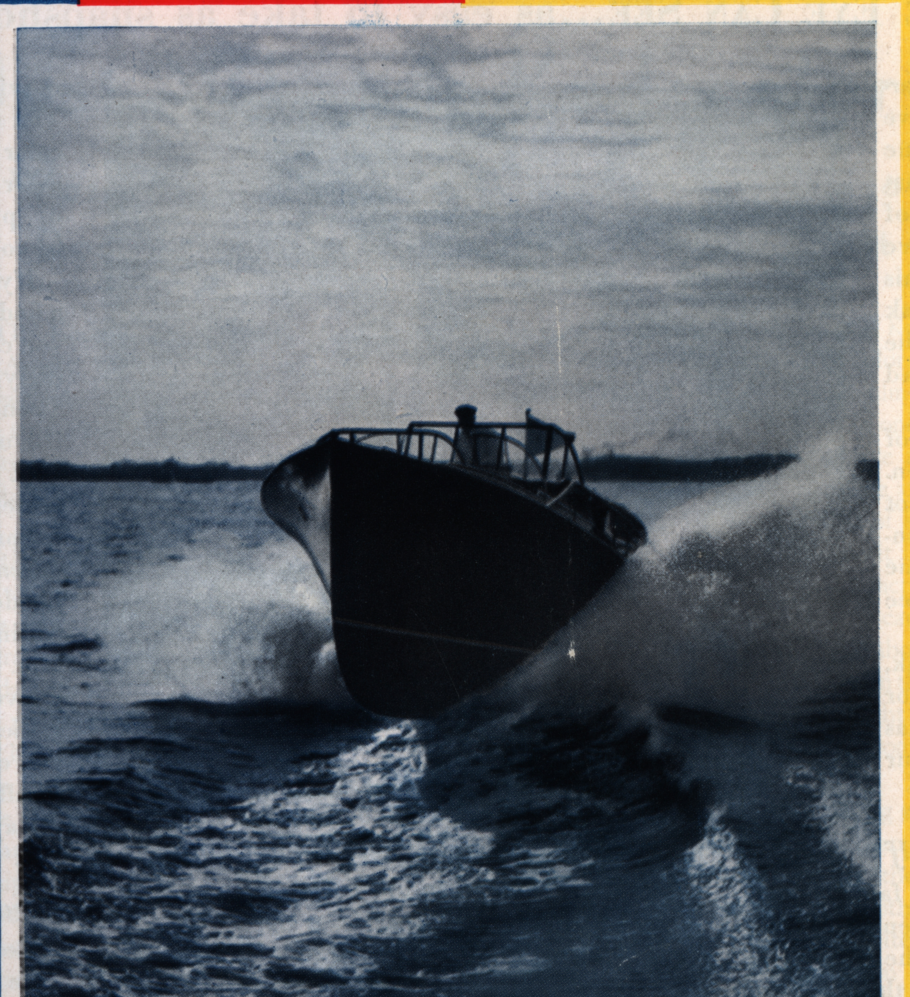
The CINÉ-KODAK News



MAY-1930

KODACOLOR NUMBER

You are invited
to a Special Exhibition of the most Remarkable of all Developments in Home Movies ... Kodacolor

An exhibition of amateur-taken movies in Full Color. At Ciné-Kodak Dealers' throughout the United States and Canada this month.

Home Movies that reproduce on the Screen EVERY COLOR THE EYE CAN SEE ... as easy to take as snapshots

Nothing that this page can say or show can fully reveal the startling beauty of home movies in color. For Kodacolor is admittedly the greatest single triumph in the history of photography. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'.

SO many people, parents particularly, have inquired about home movies in full color that special exhibitions of Kodacolor films have been arranged for this month at Ciné-Kodak dealers' throughout the United States and Canada.

Step in and see one of these films on the screen. Do this whether or not you are immediately interested in making home movies. What you see will amaze you.

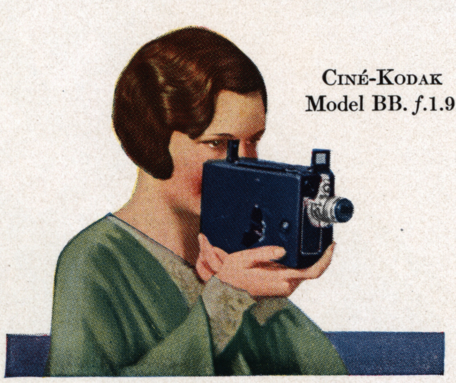
For, with Ciné-Kodak, home movies in full color are made as easily as snapshots are with your child's Brownie.

Life Itself

Kodacolor reproduces faithfully and unerringly on the screen every color that the eye can see. The exact shade of your child's hair, those elusive tints of youthful cheeks, every tone of dress and background, every scene of your travels ... all in full color.

In short, life itself. For life, as the eye sees it, remember, is made up of color and motion. Now these two are combined in the most remarkable of all developments in home movies. Movies that are closer to life itself than anything heretofore known.

Think of having such pictures of your mother. All so wonderful ... yet so simple a child can take them.



CINÉ-KODAK
Model BB. *f*.1.9.

How It's Done

The same Ciné-Kodak (B or BB *f*.1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color. You simply use a Kodacolor Filter and Kodacolor Film when making or projecting movies in color.

If you can look through a finder and press a lever you can take these amazingly beautiful pictures. Then send the film to any Eastman processing station. In a few days it comes back to you, ready for projection ... *at no additional cost;* the charge for developing is included in the price of the film.

Everything is so convenient, so easy. And, if you can afford even the smaller nice things of today, you can afford the Ciné-Kodak.

Ask to See Kodacolor

See what wonders are now offered you by the same Eastman men who so simplified photography that any child can make snapshots.

See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers of the United States and Canada. Visit your dealer today.

EASTMAN KODAK COMPANY
Rochester, New York

KODACOLOR
HOME MOVIES IN FULL COLOR

Kodacolor Film reduced in price. See back cover of this issue.

The
CINÉ-KODAK
News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 6, Number 12.

MAY 1930

Just What Is Kodacolor?

A Word or Two About What It Does « « How It Does It « « And How You May Enjoy It

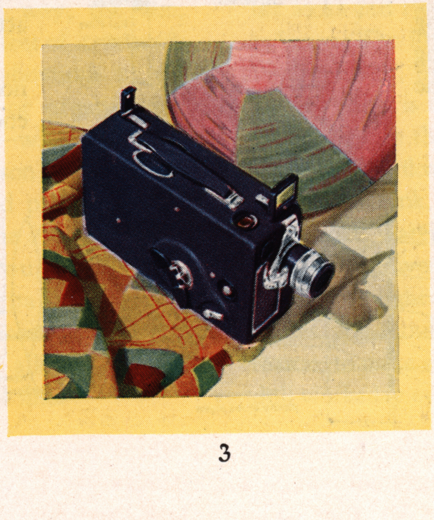
ALTHOUGH Kodacolor celebrated its first birthday last August there is still a good number of amateur movie makers who do not fully recognize its possibilities. We even suspect that some of our readers believe it to be a sort of colored or tinted film, and that we may even stray, ever so slightly, from the narrow path of truthfulness in some of our claims for it.

In short, they have to be shown.

A glance at the page to the left of this one will tell you of our plans for doing just this. The dealer from whom you purchased your home movie camera will be very happy to project Kodacolor Film for you any day this month. And when you are viewing these films, realize, please, that you can make and project Kodacolor pictures just like them!

Kodacolor reproduces faithfully and unerringly on the screen every color that the eye can see. It is no more difficult to make movies in Kodacolor than in black and white. All that is necessary is an *f*.1.9 lens-equipped Ciné-Kodak, Kodacolor Film, the Kodacolor Filter, and sunlight. And now Kodacolor Film has been reduced in cost—it is priced but slightly higher than Ciné-Kodak Panchromatic Film.

Perhaps you are interested in learning how Kodacolor pictures are obtained? We shall endeavor to explain.



The Kodacolor Filter is composed of three bands of dyed gelatin, red, green and blue—cemented between disks of optical glass. Kodacolor Film is similar to regular Ciné-Kodak Film, except for two necessary differences. The first is that Kodacolor Film is panchromatic—or sensitive to light of all colors. The second is that the uncoated side of the transparent film base is embossed with minute cylindrical lenses which join one another and extend the entire length of the film. There are about 220 of these lens elements in the width of the picture area, causing the peculiar satin-like appearance characteristic of Kodacolor Film.

The film is so wound that when it is loaded into the camera and exposed in the usual way, the picture is taken through the film base. At the same time that the camera lens forms an image of the subject upon the film, each embossed lens forms an image of the camera lens and its color filter on the sensitive surface of the film. By this means, when white light falls upon the film, it is broken up into its three principal components, which are red, green and blue. (See Figure 1.)

Let us suppose that we are taking a picture of a red object. Only red light is reflected by such an object and some of these rays fall upon the Kodacolor filter in the camera lens. Both the green and blue portions of the filter absorb red light, but the red portion allows the rays to pass through. The camera lens focuses these red rays upon the proper portion of the picture area of the film. Each minute embossed lens in this portion then sends these rays to the position occupied by the image of the red filter. (See Figure 2.)

When the film is developed, these portions that have been struck by red light will be rendered black and opaque by a deposit of silver. (See Figure 3.)

The film is now put through a reversal process which removes the silver from the opaque areas, leaving them clear, and blackens the areas that were not struck by light in the exposure of the film. (See Figure 4.)

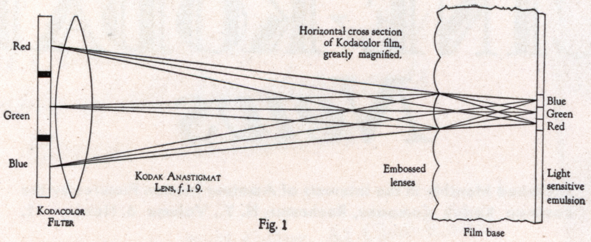

Red
Green
Blue
Kodacolor Filter
Kodak Anastigmat Lens, f. 1.9.
Horizontal cross section of Kodacolor film, greatly magnified.
Embossed lenses
Film base
Blue
Green
Red
Light sensitive emulsion

Fig. 1

The film so processed is ready for projection. It is threaded into the Kodascope with the base side facing the projection lens and its Kodacolor projection filter. The light from the lamp passes through the clear spaces on the film—which, as you remember, is where the red light rays were focused—and is sent by the embossed lenses through the projection lens and red portion of the filter. It then falls upon its proper position on the screen, reproducing the color and form of the red object photographed. (See Figure 5.)

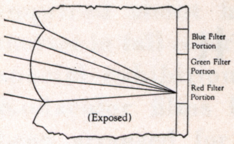

Blue Filter Portion
Green Filter Portion
Red Filter Portion
(Exposed)

Fig. 2

Kodacolor captures all the vividness of summer seashores

By following this description for a red object, it is easy to see what happens when a blue or green object is photographed. Objects of all other colors reflect varying proportions of red, green, and blue light. For instance, yellow reflects red light and green light; purple reflects red light and blue light; blue-green reflects green light and blue light; white reflects light of all colors; and black reflects very little light of any color.

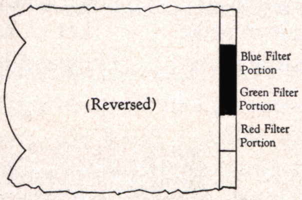

Blue Filter Portion
Green Filter Portion
Red Filter Portion
(Reversed)

Fig. 4

It can thus be seen that the Kodacolor process is capable of reproducing all colors by separating them into their components and recombining these components on the screen by means of the Kodacolor Filters and Kodacolor Film.

All this may seem rather mysterious to you, we admit, but there are two things that you can know definitely. The first is the almost unbelievable beauty of Kodacolor pictures; and the second, that you can make and project pictures every bit as good as those your dealer is waiting to show you this month.

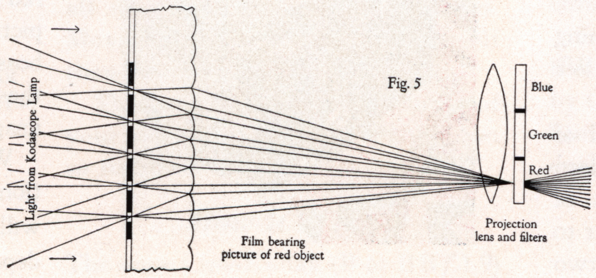

Light from Kodascope Lamp
Film bearing picture of red object
Blue
Green
Red
Projection lens and filters

Fig. 5

You may be interested in knowing whether all subjects reproduce equally well in Kodacolor. Generally speaking, they do. Of course, the colors are more brilliant when the subject is close than when it is distant—just as they are in nature.

For instance, the close-up of a child will bring out every color in its clothes, the glint of gold in its hair, the delicate flesh tones, the red of its lips—all the colors that you see. These colors will be absolutely true to life.

A picture of the same child, taken farther away, will reproduce the colors just as accurately, but less brilliantly—just as the eye actually sees them.

Kodacolor also reproduces medium and far distant scenes effectively. Mountains, lakes, landscapes, all retain their full beauty. The brilliancy of the colors is of course dependent to a certain extent upon atmospheric conditions.

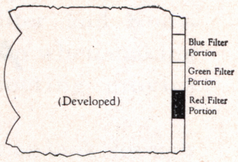

Blue Filter Portion
Green Filter Portion
Red Filter Portion
(Developed)

Fig. 3

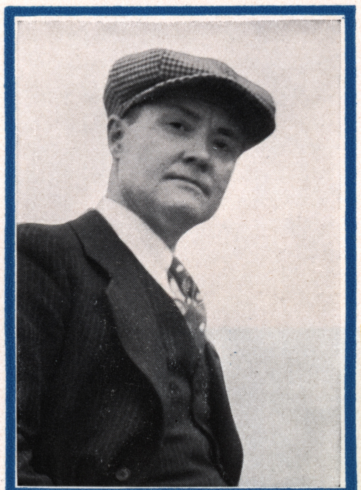
Right here it may be well to add a word of warning lest you forget that Kodacolor, like any other photographic achievement, has its limitations. Bright sunlight is an absolute necessity, unless the camera used has a half-speed feature, in which case Kodacolor may be taken out of the direct sunlight but with a clear sky overhead. Backlighting—that old favorite of many movie makers—should not be attempted with Kodacolor.

It is best to avoid early morning and late afternoon pictures, for the light may not be strong enough for good results. There is one important exception to this rule—you can get excellent sunset pictures with Kodacolor.

We hope that this article will give you a little better idea of Kodacolor. If you would like to have us answer any questions or look over a film from a critical point of view, we shall be glad to do so.

Mr. Roy Goes Up For His Pictures

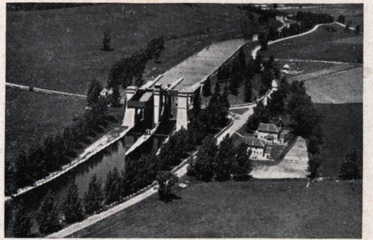
A Canadian Camera Enthusiast Takes His Ciné-Kodak for an Airplane Ride the Better to See the Beautiful Kawartha Lakes



Mr. Fred L. Roy, of Peterborough, Canada, who made the aerial Ciné-Kodak pictures reproduced on this page.

DO YOU know the whereabouts and whatabouts of the Trent Waterways? Neither did we.

But you should, we assure you. As the Trent Waterways-Iroquois Trail Association has shared this opinion for quite some time, they decided that something should be done about it—and they called upon Mr. Fred L. Roy of Peterborough, Ontario, Canada, to attend to the matter. Mr. Roy is by profession a photographer, and by inclination an amateur movie maker.



To the left:
The highest lift lock in the world, at Peterborough, Ont.

Below:
Hundreds of tiny islands add to the beauty of the Waterways.

In 1929 Mr. Roy visited the Emerald Isle with his Ciné-Kodak—where, incidentally, the picture of him shown above was made—and returned to Peterborough with some 16 mm. film as typical of the "auld sod" as Colleen Moore's grin. Some word of these films must have reached the well attuned ears of Mr. Frank G. Stinson, Managing Secretary of the aforementioned Association, whose secret sorrow it is that all too few humans know of this lovely section of Ontario, the name of which the Association bears. Ways and means of accomplishing the desired results were considered, and the decision was reached to engage Mr. Roy to make a movie with his Ciné-Kodak of this beautiful section of a beautiful land.

Mr. Roy called upon another invention of modern science, the airplane, to convey himself and his camera over some of the territory to be filmed. The results, as we recently saw with our own eyes, thoroughly confirmed the good judgment of Mr. Stinson.

Canals connect some of the lakes through which the Waterways weaves its way to Georgian Bay and into Lake Huron. Good size power boats can make the entire trip easily.

By the way, the film, some 800 feet of it, is available for showings at exhibitions or organization meetings—which, frankly, is the reason it was made. Interested parties please address the Association at Peterborough. There, we've repaid the debt under which we felt placed by being allowed to see Mr. Roy's film.

You probably will want to know something about the Trent Waterways.

Oddly enough, the best description written of it to date appeared in the January issue of "Power Boating," under the name of Virginia E. Cook, whose father is responsible for those interesting Kodascope Library films you have no doubt often enjoyed. Mr. and Mrs. Cook and Miss Cook made a trip through the Waterways in their 60-foot yacht, the Ivirna, a craft well known in the waters of Long Island Sound off New Rochelle.

To the left:
Where the lover of rod and reel can thoroughly enjoy himself.

Below:
Some of the lakes of the Waterways are of considerable size, and offer many attractions to vacationists.

The Trent Waterways commences at the Murray Canal, Presqu' Isle Bay, Lake Ontario, and emerges over two hundred miles distant at Georgian Bay, Lake Huron. The journey by boat is made possible by a series of interesting gate locks, two hydraulic lift locks and two marine railways. The lift lock at Peterborough, illustrated on this page, is the highest lift lock in the world. Your boat is floated into a big steel tank, and the tank, boat, water and all, are lifted or lowered sixty-five feet in eight minutes' time!

Yes, you should visit this section of Canada—if for no other reason, to make some movies of your own with which to temper dull workaday evenings.

MAY—that welcomed month when Summer's rich greens definitely replace the vague tints of early Spring » is a fitting time to dedicate an issue of the News to that truly remarkable achievement » Kodacolor, home movies in full color.

To those readers of the News who have perhaps found pleasure or satisfaction or helpful suggestions in these columns, we confidently offer another suggestion » try Kodacolor!

A recent Eastman advertisement seems to us to tell the story of Kodacolor perfectly. Here is part of it: "Life is Color . . . . it is the blue of eyes, the gold of hair, the red of lips, the tan of cheeks. Life is Motion . . . . it is the creep of babes, the surge of youth, the strut of 'teens, the plod of age."

Kodacolor . . . . Color and Motion . . . . Life!

Try Kodacolor!

We » a mere editor » have taken with our own Ciné-Kodak, and have shown on our screen, pictures fully as charming as the one shown on the opposite page.

It is equally easy for you.

KODACOLOR » »

On Exhibition at your

Home Movies in Full Color

Kodascope Libraries

Some recent Kodascope Library releases reviewed. These are only six of over five hundred pictures available through Branch Libraries

The Night Cry

RINTY, a sheep rancher's dog, (Rin Tin Tin in private life) is accused by a neighboring herder of killing lambs belonging to the latter's flock. Circumstantial evidence builds a strong case against the dog—but Rinty's innocence is finally established, and he becomes the pride of the ranchers.

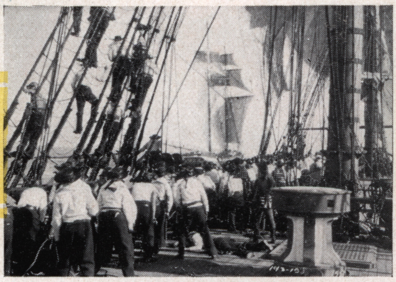
No. 8167; 5 reels; base rental $8.75.

Eagle of the Sea

This is an episode in the life of Jean Lafitte—gentleman pirate of New Orleans. His identity discovered at a ball, he gathers together his old pirate crew, captures a ship at its dock, and sails away to have thrilling adventures on the high seas.

Florence Vidor and Ricardo Cortez play the principal parts.

No. 8164; 5 reels; base rental $10.



Ella Cinders

Colleen Moore, as Ella Cinders, the drudge in the Cinders household, has ambitions to enter the movies. One night she slips off to a ball in borrowed finery, wins a prize entitling her to a trip to Hollywood—and then runs into all kinds of trouble! Her adventures in Hollywood will be enjoyed by almost any audience.

No. 8164; 5 reels; base rental $10.

The Lost World

Far up the Amazon River, a little band of scientists discovers huge prehistoric animals living as they did centuries ago. Trapped, their rifles useless against the monsters, they experience astounding adventures before they finally escape.

Bessie Love, Lewis Stone, Lloyd Hughes and Wallace Beery have the leading roles.

No. 8162; 5 reels; base rental $8.75.

The Drop Kick

Richard Barthelmess fans will like their favorite in this football movie.

Barthelmess plays the part of a student who is unjustly accused of appropriating money from the athletic fund of his college. There is a girl in the picture, of course, and a love plot that balances nicely with the dramatic action.

No. 8165; 5 reels; base rental $8.75.

The Red Raiders

This is a picture of pioneer days in the West; a picture that makes one forget everything but the thrilling riding and fighting of Indians and U. S. cavalrymen, and the trials of the early settlers who lived in constant dread of hostile tribes.

A feature of the picture is the Wonder Horse, Tarzan.

No. 8163; 5 reels; base rental $8.75.

Cinegraphs for May

Three new and interesting Cinegraphs may now be obtained through Ciné-Kodak dealers

An Aerial Flight Over Glacier National Park

THIS unusual Cinegraph was made from an airplane flying over what is undoubtedly the noblest mountain country in America—the Glacier National Park.

There is no better way to gain a full realization of the grandeur of this famous National Park than by seeing its rugged mountains, its living glaciers, its innumerable lakes from the air.

From far above the lofty peaks it is easy to follow the course of the glaciers, to trace the roaming rivers that are eventually formed by the glacier-fed lakes. Here and there one sees a hotel or a Ranger Station, reminders that inaccessible as the park may appear from the air, it is nevertheless serving as a carefully supervised national playground for lovers of nature.

Anyone who is interested in the Great Out-of-Doors will enjoy this Cinegraph.

No. 1555; 100 feet; price $7.50.

Chip, The Wooden Man, in "The Old Woman Who Lived in a Shoe"

In this episode, Chip, whose spirit of adventure has led him into many unusual situations, unexpectedly discovers the well-known nursery rhyme character with her numerous and much spanked children. Then, suddenly, he finds himself the only hope of rescuing one of the children from an extremely dangerous predicament.

Needless to say, Chip's bravery is rewarded by a thrilling rescue, and the episode ends as the children hope it will.

This is an excellent film to have in your Cinegraph library, for it can be depended upon to furnish enjoyable entertainment for the children and their friends.

No. 7526; 100 feet; price $7.50.

Niagara Falls in Winter

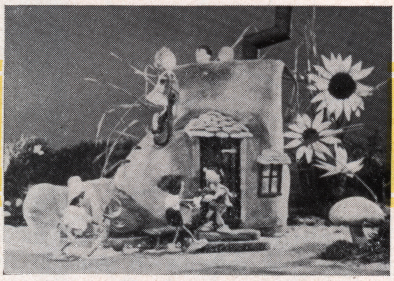
Even Winter's most terrific onslaughts cannot overcome the majesty of Niagara—as this Cinegraph convincingly shows.

The huge pillars of ice, the millions of glittering icicles, the fantastic designs formed from frozen spray, the curtains of ice partially concealing fairy-like caverns—all these give to Niagara in winter a beauty that even rivals its summer glory.

Bound though it is by its icy shackles, Niagara refuses to surrender entirely to King Winter. The mighty falls still send up their clouds of spray, forming mantles of ice on curious spectators who venture too near.

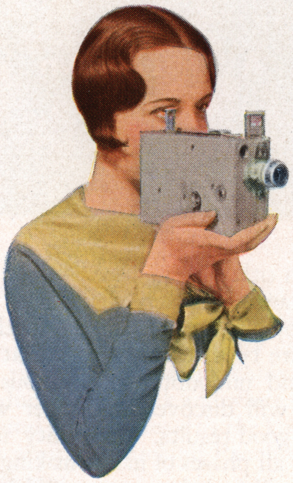
This is an ideal Cinegraph to show with "Niagara Falls," No. 1508, which shows the falls in summer.

No. 1554; 100 feet; price $7.50.



Ciné-Chat

Gathered from Our Mailbag and Notebook



THE letters we are receiving from readers are of great help to us in determining the kind of articles that will be most practical for users of 16 mm. film.

We are making careful records of the requests for information on various subjects that may be of general interest, and we shall try to cover all of them eventually.

All comments, suggestions—especially constructive criticisms—are gladly received!

Here are a few excerpts from recent letters:

From Robert C. Lewis, of Dansville, Pa.—"It (the Ciné-Kodak News) is very interesting and instructive. What is the subscription rate?" We have written Mr. Lewis, who has just bought a Ciné-Kodak, that we are putting his name on our mailing list—and that we will be glad to hear from him at any time about his pictures. Ciné-Kodak News is a service gladly rendered by the Eastman Kodak Company but there is no charge, of course.

From Dr. H. Lewis Conklin, of Passaic, N. J.—"I wish to compliment you on the Ciné-Kodak News. It is getting better each month and I look forward to each issue."

Thank you, Dr. Lewis!

From Mr. Fred A. Godfrey, of Leavenworth, Wash.—"Permit me to congratulate you on your improved magazine . . . I would like to see articles on the use of various filters . . . when used of course with Panchromatic Film."

We are making a note of this request, and filters will not be slighted.

From Ricardo Sagrera, Jr., of San Salvador, C. A.—"Being an amateur movie maker and having seen a few copies of your Ciné-Kodak News, would appreciate your sending it to me every month."

Gladly, Mr. Sagrera! It's yours as a matter of course. We envy the sunlight you must have down in San Salvador for Kodacolor pictures!

Mr. L. H. Garland, of San Francisco, writes that the suggestions on animated movies in the January issue proved so excellent that he cannot refrain from asking for some more information. He inquires about dissolves, fade-ins, and a number of other subjects—and in doing so he helps us select subjects for future articles.

News for Hollywood

On April 1 the Eastman Kodak Company, 6706 Santa Monica Boulevard, Hollywood, California, began processing black and white Ciné-Kodak Film and Kodacolor Film.

May "Movie Makers"

WE'VE never yet been disappointed in a copy of "Movie Makers"—and we certainly have no bones to pick with the May issue. It's full of helpful hints, and has some especially good pointers on travel films. In fact, it's almost a travel number, and it will therefore be doubly welcomed by many who are not tied down by editorial or other duties. (Yes, we have the wanderlust, too, but most of our trips are made in our revolving chair.)

Among the articles in the May issue of "Movie Makers" are "Color Is A-Coming In," which will be of particular interest to users of Kodacolor, "When Cameras Go Abroad," "We Produce a Health Film," "Things I Am Ashamed to Ask"—this last being a simplified discussion of 16 mm. ciné equipment for beginners—and "The Child and the Ciné."

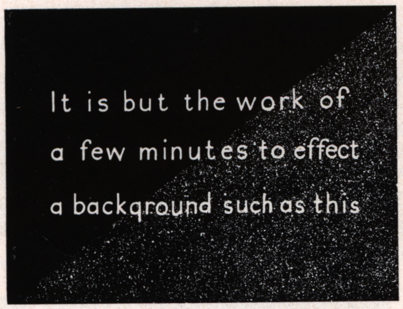
"Movie Makers" is the official organ of the Amateur Cinema League, Inc. A copy of the current issue will be sent to you, without cost, if you will address the publishers at 105 West 40th Street, New York, N. Y.

Amateur Movie Titles

How to Make Them

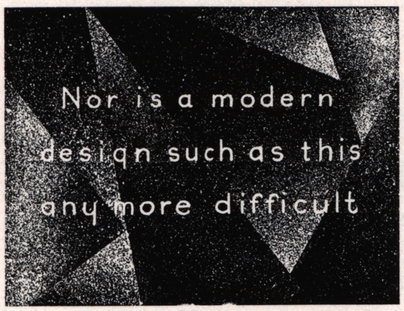
2. Splatter Effects

NOT since our plane geometry days have we been able to write "Q. E. D." with any more satisfaction than last week—last Friday, to be exact. On that day we counted up the letters about titling that have been received since the first article was published, in March, and—well, anyway, we know now that Ciné-Kodak readers are interested in making their own titles, which was our pet hypothesis!



No. 1

Last month we went into considerable detail on the lettering of titles, both by pen and ink and with gummed letters. If you are receiving the News for the first time, and would like to have this and the first article on titling, a line to the Editor will bring them to you. This month we will offer some suggestions on how to "jazz up" titles—to use a term that our printer uses when he injects a fancy capital or volunteers information on making a bigger and better Ciné-Kodak News.



No. 2

The splatter effects illustrated on this page may look difficult to make at first glance—but they aren't. For title cards you need pieces of six-ply black showcard, cut 12 x 9 inches, which can be obtained from your local paper house, stationer or printer. If you can print fairly well, a "Speedball" pen and some white ink will produce good letters. If you aren't proud of your printing ability, use the gummed letters referred to in our last article.

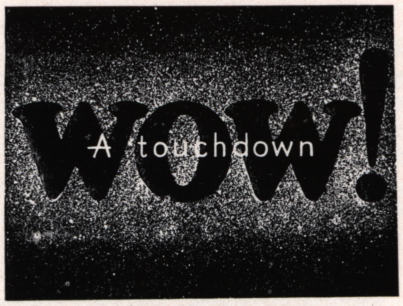
Now for the most important part of the "splatter" equipment—a humble toothbrush, humble enough so that it can be permanently diverted from all hygienic purposes and can become the mere tool of the artist! With this equipment we're ready to burst into titling.

One of the simplest of splatter effects is shown in title No. 1. You probably already know how to do it from a glance at the illustration. From personal experience we have found it easier to do the lettering first, either with the white ink or the gummed stickers. A piece of paper placed so as to cover half of the title card, from corner to corner, leaves that half of the card black when the work is done. To splatter the other half—well, you dip the toothbrush in the white ink and just naturally splatter, that's all!

You will find that the white ink can be more conveniently used if poured into a shallow dish, so the end of the bristles, instead of the end of the brush, can be moistened with it. Dip the bristles lightly into the ink—very little is required—hold the brush firmly with one hand and snap it gently by pulling back slightly and releasing the other end. If you ever snapped paper wads with a pencil back in your school days you will find the technique of splattering very similar.

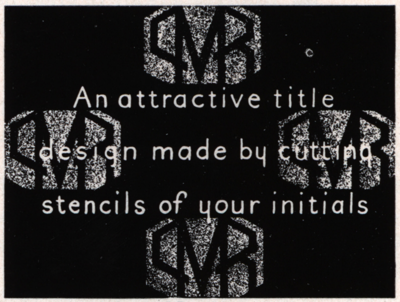
Now the good splatterer, like the good ball pitcher, needs control. Our own Prophylactic seems to be weak on this point, with the result that during our elementary attempts to splatter a title card we splattered everything within a radius of about two feet. This was unnecessary, as later attempts proved—but we mention it so we won't be blamed for spoiling the cover of "Cimarron" or your favorite autobiography.

The other titles illustrated are made in the same general manner. Several triangular pieces of paper helped make the effect obtained in title No. 2; stencils made the "WOW!" in title No. 3 and the monograms in title No. 4.

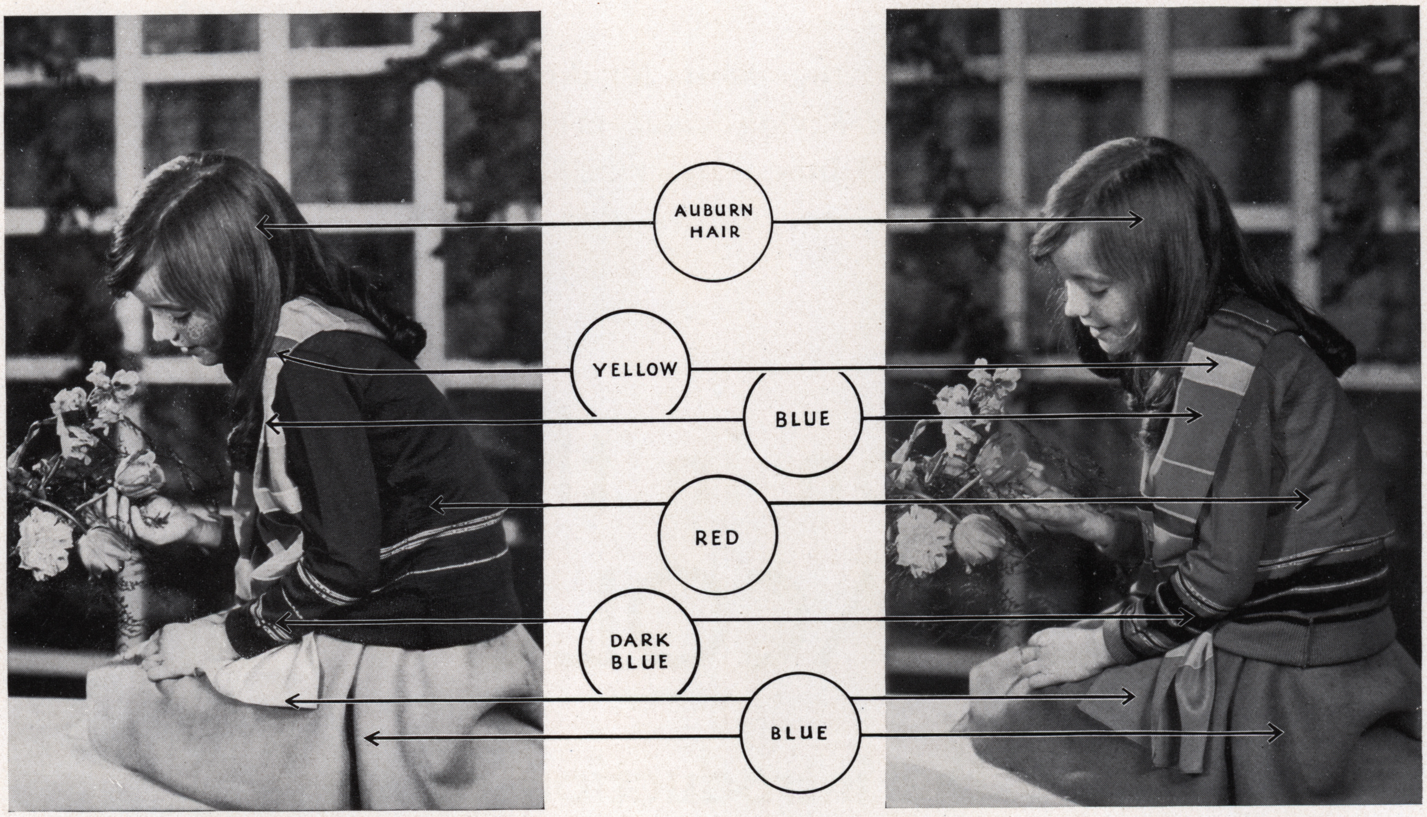


No. 3

Of course, splatter effects may be obtained by other means than a toothbrush. There are types of atomizers that can be used, and undoubtedly ingenious movie makers will discover still other ways of getting good results. Versatility is a big asset in all phases of movie making! However, you'll find that your toothbrush will develop unexpected talent when you put it to work making titles—and the titles will be just enough out of the ordinary to draw that much sought "ah" from your audience!



No. 4



This picture was made with regular Ciné-Kodak Film. Compare the color reproduction with that in the picture at the right.

This is a Panchromatic Film picture. Every color is reproduced in its proper value in black and white.

You Get Better Pictures Immediately
With This Kind of Film

"Pan" brings out color values never before possible in black and white pictures

The pictures above tell the story. Note the difference between them. Instantly, you see the vast superiority of the one on the right . . . the remarkably faithful reproduction, in black and white tones, of the natural color values. It's the kind of picture you want . . . the kind Panchromatic Film gives you.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colors that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

The pictures above clearly illustrate the advantages of Panchromatic Film. In the picture at the left, the girl's sweater appears much darker and more lifeless than the skirt. Actually it is a bright red and fully as colorful as the skirt. The "Pan" picture at the right shows them in their true color values, just as the eye sees them—of equal brilliance. The color of the scarf, the flowers, the hair are accurately shown—and the freckles subdued—by "Pan."

Ciné Kodak
Panchromatic
Safety Film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

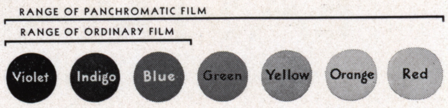
That explains Ciné-Kodak Panchromatic Film . . . it reproduces, in their correct black and white relationship, all the colors of natural light . . . it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

Subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures . . . all are yours with "Pan."

Daylight loading, "Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B *f*.6.5, $1.50. A special front to accommodate the Color Filter on such Models B, *f*.3.5, as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY, Rochester, N.Y.

Concurrently with special arrangements for daily Kodacolor exhibitions by Ciné-Kodak dealers everywhere during May, June and July as described on the inside front cover of this issue, we are glad to announce

Reduction in the Price of KODACOLOR Film

■ Also the introduction of this Film in 100-foot rolls ■

The prices now in effect are:

Kodacolor Film, 50-foot roll $4.75
(former price $6)
Kodacolor Film, 100-foot roll, $9.00

These low prices are possible only because the mounting popularity of Kodacolor has increased production and accordingly cut costs. The saving is passed along to you.

See Kodacolor—home movies in full color—for yourself, on the screen.

The inside front cover of this issue tells you about the special exhibitions now being held by Ciné-Kodak dealers everywhere.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

The
CINÉ KODAK

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